

# Midi Notes

JANUARY 1989

## The Atari Is Made for Music

by Frank Foster

Director, Specialty Markets

It's a new beginning and a new year for Atari and I: already things appear to have come full circle. The ad at right ran in *Keyboard* and *Musician* magazines in July of 1986. At the time I was with Hybrid Arts and produced the ad as a joint effort with Atari. The ad below has recently appeared in *Keyboard* and other music magazines. This time I worked from the inside, as Director of Specialty Markets at Atari.

A lot has changed in the world of MIDI in the last two years. Three major computer manufacturers are now competing with Atari in the music market. Atari may have been the first, but now we can show musicians why Atari is the best. The Atari MEGA and ST computers are uniquely qualified in the area of music. Some of the reasons are easy to see; others are technical and need more detailed explanation.

**Price.** A musician can buy an MEGA or ST and a synthesizer for

the price of one of the other computers.

**MIDI.** On Atari computers, MIDI ports are a built-in standard: on most other computers they are an expensive and clumsy attachment.

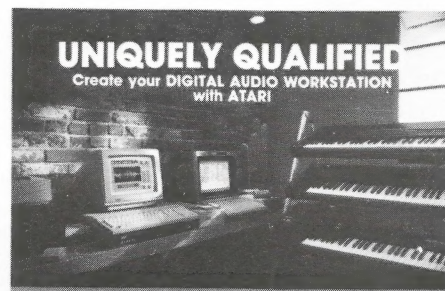
**Speed and Accuracy.** Now we start to get technical. The MEGA and ST have a faster processor speed along with an operating system that allows developers to write applications with amazing real-time capability. For word processing or patch editing this wouldn't make much difference, but for MIDI sequencing it means everything. Some musicians select Atari just for this reason.

**Memory.** There is a trend in the MIDI industry towards needing more memory. Not so long ago, 64K seemed like a lot. But now if a musician wants to use a RAM disk or do sample editing or even take advantage of the new multiple-program switching environments, at least two megabytes of memory is necessary. Four megabytes would be even better. The new Atari MEGAs come with either

two or four megabytes of RAM.

**SMPTÉ Synchronization.** Let's get even more technical. The professional recording and broadcast industry uses a time code synchronization standard called SMPTÉ. This system was originally developed by NASA to accurately time space expeditions and later adopted by the Society of

*continued on page 4*



To transform musical inspiration into production you need powerful technology. Technology that is accessible and affordable. Technology that's Atari.

**Always on the technical edge**  
Atari has increased digital music technology ever since MIDI debuted. With the introduction of the amazing 5200 and 2600 computers, digital audio, and now digital audio processing, Atari has been on the technical edge.

**Always a choice**  
For computer musicians on an overall system budget the Atari 5200 with digital audio processing is the ultimate choice. Powerful MIDI implementation, increased memory, fast processor speed, all combine to offer digital audio and non-professional artists with a high-performance system. The price system that Atari always selected to introduce with their new 5200 hardware.

**All ways committed**  
Committed to music. Support hardware! Absolutely. Committed to the future. 5200, 5200, 5200. Committed to the future. 5200, 5200, 5200. Committed to the future. 5200, 5200, 5200.

**ATARI**  
Power Without the Price™

Hybrid Arts, Inc.

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This Computer Was

Made For Music

Power Without the Price™

Atari's new 5200, 5200, and 5200 are the most powerful and affordable computers in the world. They are the only computers that can handle the most demanding music production tasks. They are the only computers that can handle the most demanding music production tasks. They are the only computers that can handle the most demanding music production tasks.

ATARI ST  
MEGA COMPUTER



# Calendar

## JANUARY 1989

**20-22: California.** Winter NAMM International Music Market, Anaheim Convention Center, Anaheim, CA. Call National Association of Music Merchants, (619) 438-8001 for more information.

## MARCH

**8-15: West Germany.** Hannover Faire. Contact Irma Obersteiner, Atari Deutschland, Frankfurter Strasse 89-91, 6096 Raunheim, West Germany, (49) 6142-2090.

## APRIL

**22-23: California.** World of Atari show, sponsored by ST World. Game machines, 8-bit computers, MEGA and STs, seminars, workshops, exhibits. Disneyland Hotel, Anaheim, CA. Call (503) 623-2259 for more information.

## MAY

**6-7: Michigan.** MACE Atarifest, Detroit. Call Patty Rahl at (313) 973-8825 for more information.

**13-14: Massachusetts.** Atarifest, Boston. Call Jerry Feldman at (603) 881-1135.

## JUNE

**3-6: Illinois.** Summer CES, McCormick Place, Chicago. Atari's Entertainment Electronics Division will be exhibiting. Call (202) 457-8700 for more information.

**17-20: Illinois.** Summer NAMM show, McCormick Place, Chicago. Call National Association of Music Merchants, (619) 438-8001, for more information.

## West L.A. Music Show Features Finest

The West L.A. Music Show was held September 24-25 last year at California State University Northridge, in Southern California. Attracting over 3,000 end-users, the show is the largest of its kind in the western United States.

The show offered MIDI users an opportunity to examine the wares of over 125 different manufacturers of electronic instruments, hardware, and

software. Special clinics gave users exposure to everything from video post production to computer techniques.

Atari shared a booth with Drumware, Sonus, Steinberg-Jones, and Passport. Musician Jake Flader demonstrated his talent combined with that of the hardware and software. Atari district manager Wayne Smith showed Atari's desktop publishing and graphics capabilities as well as MIDI.

## Fleetwood Performs at Comdex

Atari was a hit at Comdex in November, with crowds visiting the 6,000 square foot Gold Room exhibit every day of the show. Comdex, the world's largest exposition for computer dealers, attracted over 100,000 people to Las Vegas. In addition to home and office computing applications, several of Atari's MIDI developers demonstrated their wares in the Gold Room. Atari

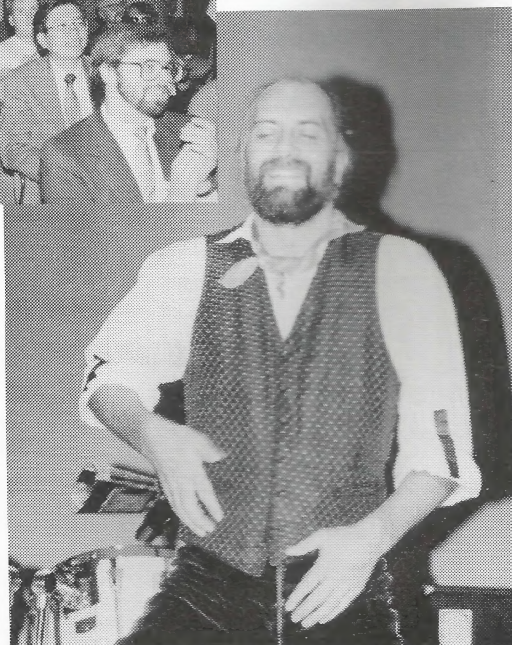
computers in the production of their albums, working with record producer and Atari enthusiast Jimmy Hotz.

About 500 attendees enjoyed the concert, which featured a drum solo by Mick Fleetwood using his "MIDI vest." This vest is covered with electronic sensors, which trigger various drum sounds and sound effects when hit. Mick danced about the stage, hitting himself with his hands, in a musical, and often funny, performance.



continues to do well in the music industry. The MEGA and ST computers draw praise as the basis of MIDI systems all over the world. Even popular recording artists are familiar with the name Atari.

As a highlight of Comdex entertainment, Mick Fleetwood and his band were featured. They performed for an hour one afternoon in the Gold Room. Fleetwood Mac uses





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## User Profile:

### Jimmy Hotz, Independent Record Producer

*Jimmy Hotz is an independent record producer in Southern California. His work with B.B. King, Dave Mason, and Mick Fleetwood has been featured in START magazine.*

"I use it for everything I do!" Jimmy Hotz, independent record producer, runs every aspect of his business on Atari Computers, including cataloging sound samples, composing and scoring musical pieces, sequencing, editing, video preview production, story-boarding, word processing and bookkeeping.

"I do most of my consulting work with major bands," said Hotz. "They call me for advice, and when they do, I recommend Atari."

Hotz is someone who obviously loves his work and is successful at it. His commitment to Atari computers is an integral part of this. "I've worked with everything imaginable, including the Apple Macintosh," said Hotz. "...The [Apple] machine does not seem to lend itself to MIDI applications like the Atari does."

Hotz believes that the key factor in Atari's success is timing. "Hybrid Art's SMPTE program, in conjunction with an Atari ST has the best timing of any program I've ever used. This combination of hardware and software is good -- at this time it creates the most impeccable timing I can get. I always use this system as the final heart of any piece I do." Hotz says the Atari seems to respond faster, and programs are written to take advantage of that.

In addition to technical benefits, Atari also provides the best performance for the price. "You have to consider--no matter how much money you have to spend--that every dollar counts," said Hotz. "With the Atari,

power per dollar is better than anything else I've found. It's very difficult to beat the value of an Atari." A musician can have twice the power by purchasing two MEGAs for the price of a single Mac II. Hotz himself currently owns several Ataris: three 1040s and one MEGA.

Despite the cost benefits, Hotz can't emphasize timing enough. "The reason that what the Atari can do is superior has to do with locking to SMPTE and having an impeccable timing base. Music is dependent on rhythm: you have to have a base you can rely upon."

Said Hotz, "With an Atari computer, you literally could play everything in realtime against the vocals on tape -- it would have a strong impact sonically because you wouldn't have the generational loss."

Among Hotz' current projects is work with Fleetwood Mac, a band whose popularity has continued since the 70s. "Mick Fleetwood of Fleetwood Mac is really getting outfitted with Atari equipment. I invented that drum vest, and now he's getting all 'midi'd' out. We're also going to outfit the rest of the band."

For Fleetwood Mac, Hotz mainly does consulting and sampling. They often ask him to create special sounds with sampling.

Hotz has worked on BB King's latest record, to be released shortly. He also recently coproduced and engineered the album "Two Hearts," for jazz guitarist Dave Mason. "We used Atari computers extensively for the album -- for more than half the tracks." In the past, Hotz has worked with stars such as Gary Ride and Leon Russell.



*Jimmy Hotz and Mick Fleetwood in the studio.*



## Made for Music: Atari's Timing is Superior

*continued from page 1*

Motion Picture and Television Engineers. This time-code system is how audio professionals synchronize tape to other audio, video or film. The unique architecture of the Atari MEGA and ST makes it possible to slave directly to this external source. The Macintosh can't.

The Mac's shortcoming caused so much concern for Mac developers that they prevailed upon the MIDI Manufacturers Association to amend their MIDI specifications. Ratified in early 1988, the new standard is called MIDI Time Code (MTC). To use MTC you need an interface that will read SMPTE and convert it to MTC as

part of the MIDI data stream. MTC is not as desirable as SMPTE for several reasons. MTC is not as precise, since it is interpolated at a lower rate than the original SMPTE. MTC also takes up space in the actual MIDI data stream (about six percent)--MIDI has already been criticized as being too easy to log-jam! But at least MTC is better than the Song Position Pointer (SPP) most Mac sequencers currently use.

**Software.** The Atari has more than 300 MIDI software titles available. Any platform is only as good as its available solutions. This is the main statement of Atari's new ad. Atari leads in the number of good

software choices for major applications like sequencing, and also has a considerable headstart in the new growth markets like digital audio. A musician's chances of finding patch editing software for a new synthesizer are better on the MEGA or ST than any other computer.

These are compelling reasons for assuring Atari's continuing success in the music market, but they are only the beginning. I have been with Atari only a short time, but let me offer a prediction. What Atari is planning for 1989 will stun not just the music industry but the computer market as well.

To be continued...

## Atari Sponsors Tangerine Dream Concert Tour



*Tangerine Dream: Ralph Wadehul, Paul Haslinger, and Edgar Froese*

Tangerine Dream, Europe's popular synthesizer band, took their "Optical Race" tour to North America last fall, traveling under the sponsorship of Atari's Computer division. Long time backers of Atari products, the group credits Atari and Steinberg/Jones software on the the cover of their latest album, and uses six Atari

MEGAs in concert.

In a recent interview with Keyboard magazine, Paul Haslinger explained how each member of the band has two computers. "Each of us has a computer for sequences and another for sound storage, and each computer has a 20-megabyte hard drive. Each of us supplies the basic

tracks for certain parts of the show, and we all interact with these by playing other parts. Although we have sys-ex data on the sequencer tracks, we have still the option of changing sounds with the other com-synchronizers. The sequencer will hold 999 measures, and within that there might be five or six pieces. So we don't have to reload that often."

The tour began in August in Chicago and appeared in 25 cities across North America. As part of the sponsorship agreement, the words "Atari Computer Presents" appeared on all concert advertising, tickets, and merchandise, providing Atari with a good deal of publicity, including radio and print.

Tangerine Dream was formed in 1967 by Edgar Froese, the only original member still with the band. Recognized as pioneers of electronic rock, Tangerine Dream is now best known in the U.S. for film soundtracks, providing compositions for "The Sorcerer," "VisionQuest," "Legend," and "Risky Business." With the additions of Paul Haslinger and Ralph Wadehul, the band continues to push the limits of technology and create original, evocative music.

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# SMPTE Synchronization with Atari Computers

The Society of Motion Picture and Television Engineers created SMPTE time code to synchronize audio with video images. Video is always measured in frames per second, and seconds, minutes, or hours of film. Music is measured differently.

MIDI musicians only need one SMPTE interface. This timing should be sent to any other units so that all use the same clock rate. There are several different kinds of SMPTE devices for use with Atari computer-based systems. Professionals and hobbyists should be able to find the one that suits their needs.

## Steinberg-Jones

Steinberg-Jones offers Time-Lock SMPTE Processor, an affordable SMPTE device that provides sync-to-tape capabilities to Steinberg's Pro-24 and DMP-7 Desktop Mixing programs.

All controls are available through the Pro-24 software. Time-Lock is the most efficient and cost-effective SMPTE option for the Pro-24 user.

Time-Lock is capable of reading and writing the four available modes of SMPTE, including 24 fps (film), 25 fps (EBU), 29.97 fps SMPTE drop-frame, and 30 fps non-drop. The unit also supports a drum-clock out that transmits a pulse-tone adjustable between 24, 48, 96, and 192 ppq. MIDI-clock and song-position pointer is also available at the Atari MIDI-out port. Sixteen cue points may be programmed for start/stop operation of the sequencer and/or tempo changes. The unit connects to the printer port on the Atari, providing parallel connection between SMPTE and the computer, and allowing the conversion of time-code to the Atari clock to be instantaneous and dependable. All SMPTE settings are saved to disk with each song.

## Digidesign/C-Lab

Unitor, the SMPTE/MIDI unit from C-Lab and distributed by Digidesign,

contains synchronization and additional MIDI features for use with Creator and Notator. Unitor provides extremely quick take-up time in fractions of a second. It sets the offset time (hours, minutes, frames, bits) with minimum audio monitoring during synchronization. It can offset steps in 0.5 milliseconds.

Unitor displays the tape's time position in SMPTE units. It can display and edit all notes and other events in terms of SMPTE units and provide an almost unlimited number of tempo changes.

Unitor is easy to operate, directly from Creator or Notator. The data is stored as part of a song.

## Passport

MIDI Transport is a professional MIDI Interface and Synchronizer from Passport. It incorporates SMPTE to MIDI Time Code, FSK tape sync and other professional features into one compact and affordable package. MIDI Transport will operate both as a MIDI interface or as a standalone MIDI/SMPTE synchronizer. It provides one MIDI in and three MIDI outs as well as audio tape in and out.

The MIDI Transport was designed to operate in a professional recording environment with multiple MIDI instruments and tape. It can sync to all SMPTE formats (24, 25, 30, and 30 drop) or its own variable rate FSK signal, and is compatible with Jim Cooper's PPS-1. Its multiple MIDI outs make it ideal for controlling multiple MIDI devices.

The Transport provides connections to the Atari's modem port, which allows usage in conjunction with the Atari's built-in MIDI ports.

## Sonus

Sonus' new SMX-2000 SMPTE/MIDI Sync Box is a MIDI merger and synchronization device with multiple operation modes enabling a wide

range of synchronization features for both SMPTE-to-MIDI time code and smart song pointer sync. The SMX-2000 reads and writes all SMPTE formats, features MIDI system-exclusive protocol to remotely Start/Stop SMPTE writing with provisions for offset and user bits, converts PPQN click tracks to MIDI timing bytes and vice versa, and functions as a full two input/one output merge box with channelization.

## Hybrid Arts

SMPTETRACK ST includes a sync-to-tape interface box. This external piece of hardware allows you to synchronize with any type of audio (or video) recorder. Specifically designed to read and write SMPTE time code, SMPTETRACK needs no additional converters, providing an extremely accurate, direct lock-to-tape.

## Dr. T's

Dr. T's Music Software offers The Phantom, a SMPTE synchronizer for the Atari ST. The Phantom is a combination MPE software module and hardware that enables the user to both read and write all industry standard SMPTE time code formats (24, 25, 30, and 30df), song pointer encoded FSK, and standard pulse sync. The hardware plugs into the Atari serial port and has a sync-in, sync-out, MIDI-in, and auxiliary MIDI-outs. The two outs are configurable so that any of 16 MIDI channels or MIDI clock may be assigned to either the normal ST, the Phantom, or both outs, allowing the user to put the channels containing the most controllers on their own output to facilitate more accurate timing.

Additional features include variable SMPTE offset with bit accuracy, protection against dropouts and crosstalk, ability to start non-MIDI devices from any point, and configuration load and save.



# New MIDI Products

## Pro MIDI Player - Performance MIDI Systems

The Pro MIDI Player is a dedicated performance sequencer for Atari computers. This program initially came from the developer's personal needs to have a live system for playing back sequences in the most efficient manner so the players could concentrate on performance. Although there are many excellent compositional sequencers on the market, this one is geared for "live" performance.

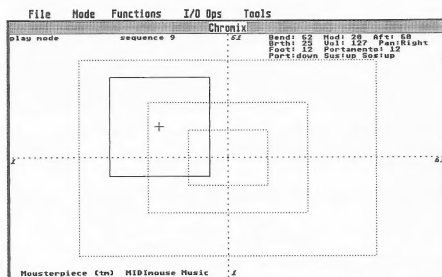
Pro MIDI Player is strictly record-and-play oriented. There is more room for performance data because the program contains no editing features to take up memory.

Pro MIDI Player can load up to 26 songs in RAM with Instant Access. It loads MIDI standard "0" files and/or records in realtime from any MIDI source, in addition to other features. Pro MIDI Player carries a suggested retail price of \$199.

Performance MIDI Systems, Box 864, Grand Forks, B.C. Canada V0H 1H0.

## Mousterpiece - MIDImouse Music

Mousterpiece is a new software program that converts your Atari ST into a three-dimensional MIDI controller and compositional tool, capable of controlling up to 16 MIDI devices at once.



*Mousterpiece MIDImouse Music*

Music is created by moving the mouse within a multi-dimensional matrix of notes and MIDI commands.

MIDI data is arranged within each map along an X, Y, or Z axis. Each axis provides four separate data tracks, containing 61 event points per track. Each event point may store any MIDI note/event, sys/ex, or your own custom MIDI commands.

According to the developer, Mousterpiece is the first entirely programmable software MIDI controller that makes possible the creation of complex musical compositions with remarkable originality and inventiveness, for live performance or studio production. Mousterpiece retails for \$299.95.

MIDImouse Music also provides a series of editor/programmer/librarians for D-10, D-20, and D-110 synthesizers; the MT-32; D-50 and D-550 synthesizers; and ESQ-1, ESQ-M, and SQ-80 digital wave synthesizers.

MIDImouse Music, Box 877, Welches, OR 97067. (503) 622-4034.

## MIDI Jazz Improvisation - ECS

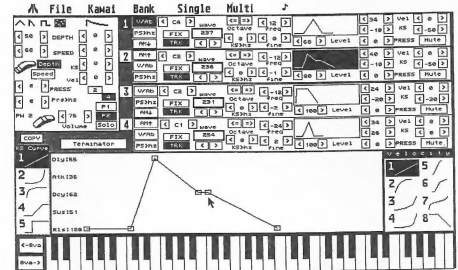
Electronic Courseware Systems (ECS) has a full line of educational music software. Their newest program, MIDI Jazz Improvisation II, was release this summer. Authored by Tom Rudolph and Roger Morgan, this program functions a "Music-minus-1" presentation of learning to play jazz improvisation solos with a MIDI synthesizer attached to the Atari ST computer. Additional information on the presentation and format is available from ECS' new software catalog.

Electronic Courseware Systems, 1210 Lancaster Drive, Champaign, IL 61821. (217) 359-7099.

## K1 Editor-Librarian - Drumware

Drumware Inc. has released a new software program for Atari ST computers and the Kawai K1 and K1m synthesizers. The K1 Editor/Librarian joins Drumware's line of sample editing software.

The mouse-driven program is fully GEM-based, displaying a graphic "front panel" and allowing intuitive editing of the K1 sound parameters. The keymapping screen enables users to display and edit all of the K1's multi programs.



*Drumware's K1 Editor/Librarian*

In addition, the K1 Editor/Librarian features a "randomizer" patch generator with user selectable parameter masks for generating new musically useful sounds. Users can also select two programs and interpolate between them.

The K1 Editor/Librarian has a suggested retail price of \$199.

Drumware, Inc., 12077 Wilshire Blvd., #515, Los Angeles, CA 90025. (213) 478-3956.

## SuperScore 1.3 - Sonus

Sonus has released SuperScore 1.3. The new version makes this interactive scoring and sequencing package more comprehensive and versatile.

Sonus has expanded note entry methods and added enhanced quantize features, such as "QMagic." This function allows the user to selectively quantize away annoying tests, eliminating the common time-consuming task of editing a score after conversion from a sequence. Sonus has also made numerous group edit enhancements, highlighted playback, dynamic markings, and more.

Sonus, 21430 Strathern, Suite H, Canoga Park, CA 91304. (818) 702-0992.

# Anyone Can Make Music with MidiDraw

Intelligent Music has announced the release of MidiDraw, a new program for the Atari ST which combines drawing and music-making in one program.

MidiDraw, the "program that performs your pictures," lets a musician compose and perform music by drawing on the Atari screen. The program offers professionals a gestural approach to performance, yet it is instantly accessible and fun to use. With MidiDraw, a user can perform on the Atari ST as if playing a musical instrument.

Drawing in the Drawing Field, the large open window of the main screen, controls notes on one axis and dynamics on the other. Among many other features, MidiDraw has main-screen Recorder for recording and playing back drawings; a Delay control to delay, transpose, and reroute drawing as MIDI data; and an Interpreter, which functions automatically to create music by interpreting picture elements. The position of each pixel of the user's drawing indicates a musical note, determined by user-

adjustable parameters, such key and repetition rate. MidiDraw can also save data as MIDI files which allows use with other music applications.

Richard Lainhart, product specialist at Intelligent Music, believes the program is for people interested in using the Atari as a music machine. "It's a useful music tool," said Lainhart. "You don't need a keyboard to create music if you have MidiDraw." The program is not just a toy, but has been used by professionals to create serious music as well.

MidiDraw was developed for Intelligent Music by Frank Balde, a native of Holland. Joel Chadabe, president of Intelligent Music, first saw the program at the Steim Institute in Amsterdam while on a concert tour.

MidiDraw requires an Atari computer and one or more synthesizers to operate. The suggested retail price is \$95. For more information, call Intelligent Music, 116 North Lake Avenue, Albany, NY 12206. (518) 434-4110.

## MIDI Developer Council Formed

The NAMM show this summer saw the formation of the Atari MIDI Developer Council. Consisting of Atari representatives and key MIDI developers, the Council will work towards producing higher-quality integrated software for the music community.

Atari intends to work with third-party developers and users to improve communication, set standards, and participate in joint promotions. By approaching markets together, Atari and its developers hope to improve their position in the industry.

## Advertising Campaign Marks Beginning of U.S. Push

Atari's music marketplace is healthy and growing! Atari's new MIDI ad campaign is bringing increased awareness and increased distribution to MIDI users.

A three page ad (see page 1), designed to illustrate the wealth of serious music software available for the Atari, has recently run in a number of magazines, including *Keyboard*. "We have received very strong favorable feedback from dealers, developers and musicians," said Frank Foster, director of music markets. "This is an unprecedented campaign for the Atari. We are running more pages in more magazines than ever before."

Atari's 30-second television spot for the MEGA 2 computer also targets the MIDI audience. Michael Pinder, founder of the Moody Blues, does the voice-over for the ad, as well as the soundtrack. In addition to touting the desktop publishing and graphics capabilities of the machine, Pinder acknowledges "the music you're hearing was done on a MEGA." This ad has been run in most major markets.

For more information on Atari advertising and availability of the 30-second spot, dealers should contact their district sales manager.





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Flute NOTATOR 0.9 (c) 1988 Lengeling/Adam

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FREE ARRANGE SYNCDEL SYNC TEMPO QUANTIZE SIGNATURE h min s ms BAR / 4 16 768

PARTBOX	1	2	3	4	5	6	BAR	/	4	16	768	STATUS	CHANNEL	-1-	-2-	Length/Info
2	2	1	1	NOTE	1	C4	80		1	7						
2	2	2	1	NOTE	1	F4	72			42						
2	2	3	1	NOTE	1	F#4	84			11						
2	2	4	1	NOTE	1	G4	80			14						
2	3	1	1	NOTE	1	D#4	85			1						

Flute *molto espressivo*

Flute tr.

Alto 1

Alto 2

Tenor 1

**NAMM Announcement:** C-Lab's Notator, the popular scoring and sequencing package for professional MIDI musicians, is now compatible with Atari's SLM804 laser printer to produce high-quality output. Notator is distributed by Digidesign of Palo Alto, CA.

Atari Corporation  
1196 Borregas Avenue  
Sunnyvale, CA 94086

Attn: Dealer Support

101 South (San Jose)

Gt America

Left over 101

Marrin

Double Tree

Left on Bunker Hill

2nd Buildings facing

Bunker Hill

1st drive on Right

Axlon

2903 Bunker Hill Lane

Santa Clara, CA 95051

(408) 727-9762

EDITOR: ELIZABETH SHOOK

Please send comments, including promotional ideas, best-selling software lists, and other items of interest to: Elizabeth Shook, Newsletter Editor, Atari Corp., 1196 Borregas Avenue, Sunnyvale, CA 94086. (408) 745-2507. GENIE: ESHOOK.

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